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Music

Ministry of Education
Ontario

Intermediate Division

Interim Revision
1972

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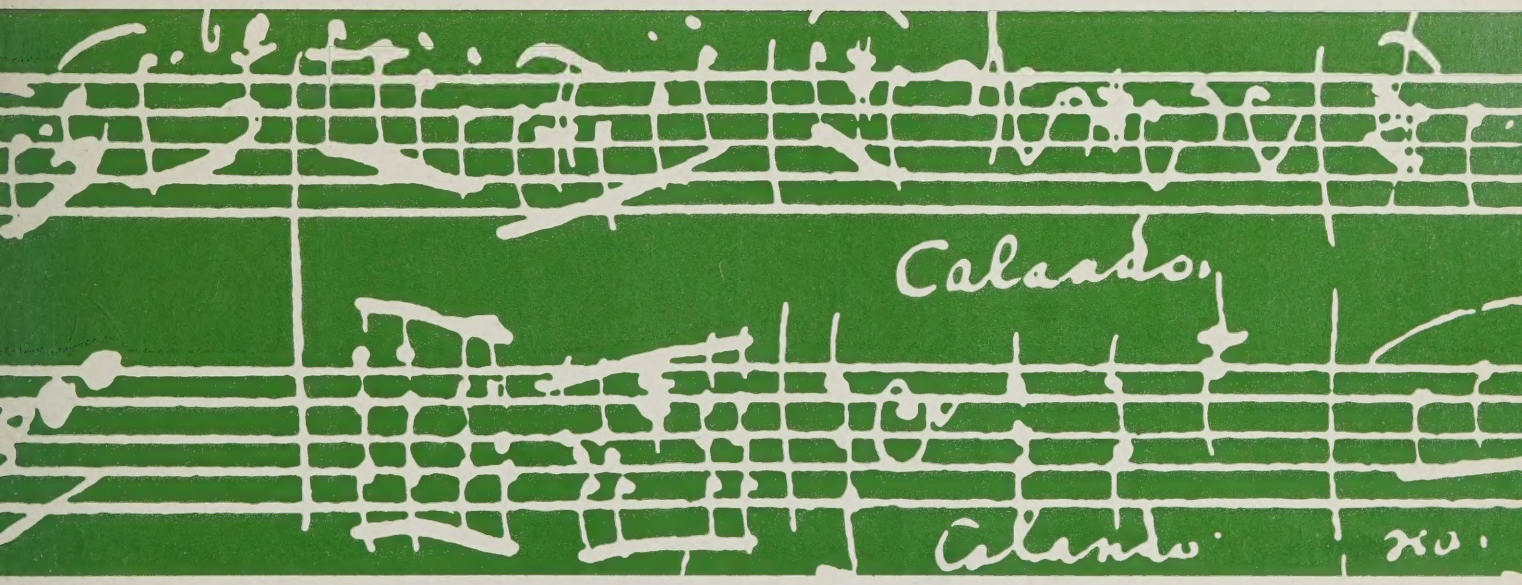
Minister of Education



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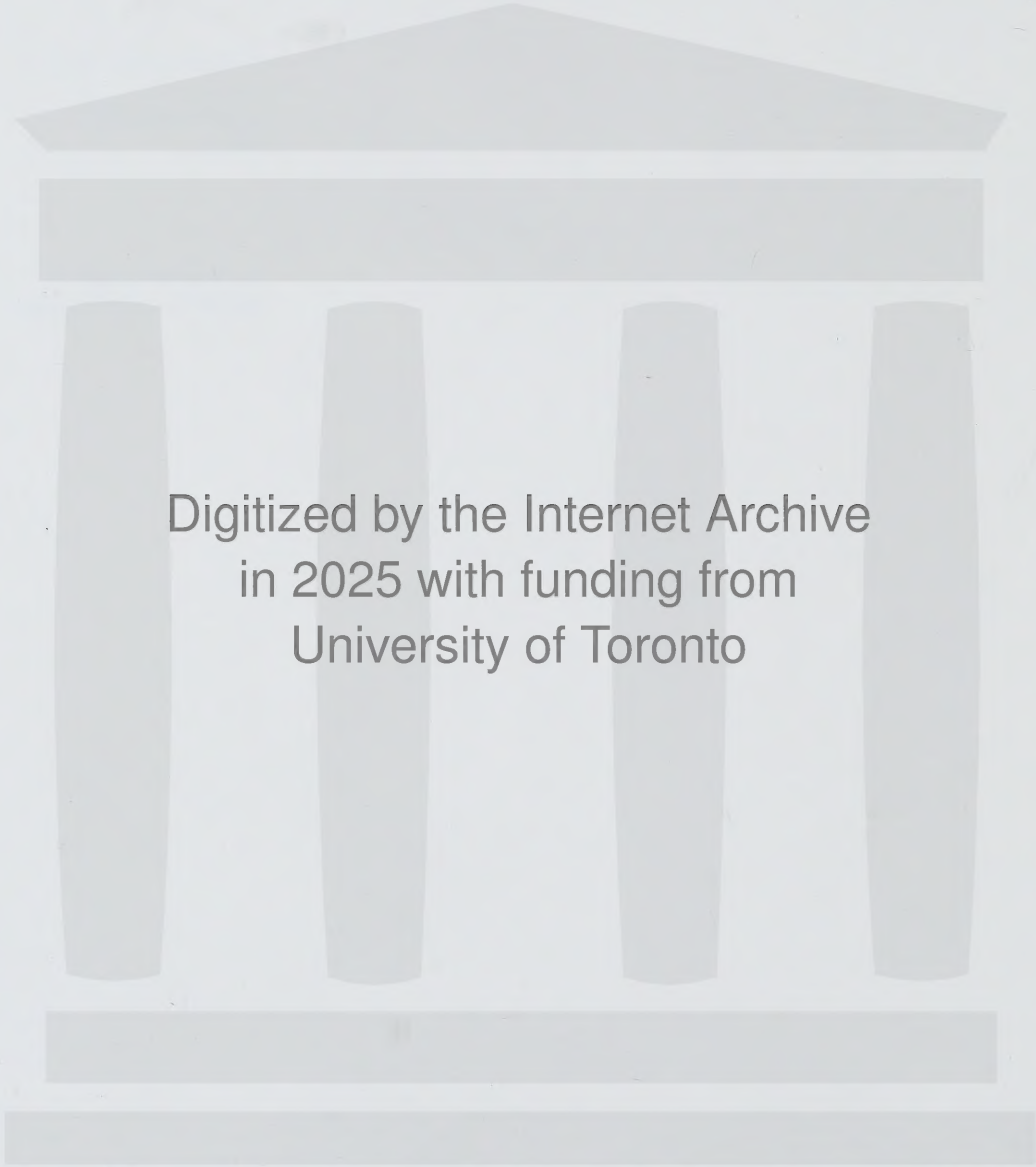
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Introduction

Planning a Program

In an age when both personal and national prestige are often measured by material standards, music and the other arts offer the student new insights in the world of the spirit, a balance to the cognitive domain of learning and to the more materialistic demands of society.

Education through music is largely in the domain of the affective, with emphasis on expression, feeling, and creativity. It is education in which the cognitive assumes importance only when it contributes to the affective and the aesthetic.

Aims then can be listed simply as

- helping the student become more sensitive to music he creates, performs, and hears;
- enlarging the sphere in which the student is able to respond to music, express himself through music, and share his feelings about music with others.

These guidelines are devoted to helping the teacher find ways to provide a balanced and challenging program within the scope of these over-all aims.

The wide range of background, interest, and talents of students at the intermediate level emphasizes that there is no single type of musical experience to capture the interest and contribute most to the aesthetic growth of all.

In planning a music program, the teacher will set certain goals based on those outlined earlier in this document and on the more specific circumstances of his own school and community. It is usually possible to achieve these broad goals through the medium of the student's objectives, which are likely to be framed in specific terms: *I want to play the clarinet,* for example. As he achieves one immediate aim, the student is likely to set another, based on the broader knowledge and deeper insight he has gained in his quest of the combined goals. The process is, therefore, a continuing one: it is important, however, that the student should understand it. He should regard the day-to-day program as contributing to his own objectives.

A program framed in these terms depends to a great extent on balance, since only with exposure to a wide variety of musical experience can a student be expected to form individual tastes and goals related to his potential.

For convenience in planning such necessary balance, many teachers divide the program into three main categories: creating music, listening to music, and performing music. In practice the three headings merge, but as a means of ensuring that students are exposed to a broad spectrum in music, such divisions may prove a useful planning device.

Accordingly, this document has used these headings to present the various avenues that a teacher might pursue to achieve aesthetic development and growth through a balanced and flexible program. The teacher, it is assumed, will blend these various elements into a harmonious whole.

The various elements that make up a music program may be merged in the plans for a year's study, for a week's study, or even for one period. It is quite conceivable that individual groups or students within one class may be studying different instruments or techniques at the same time. Even without practice rooms, several activities might go on in one room at the same time. One group of students might be working on a particular piece of music, some singing, others developing an accompaniment for it. Other activities that would not clash with the performance of music might include: listening to music on headsets, looking for information in books, and notating some music already composed. Some students might pursue activities related to the music program in either the resource centre or the laboratory. In some schools, practice rooms may expand the possibilities of individual studies still further.

Despite the emphasis on planning a program for the individual, however, the teacher should remember that music provides unique opportunities for students to work together in groups. Such group work should be balanced with individual studies, projects, or themes.

Bibliography

Andrews, Frances M. *Junior High School General Music.* Englewood Cliffs, New Jersey: Prentice Hall, 1967.

In this treatment of the subject, a national authority utilizes the psychological ideas of concept-centred curriculum, behavioural objectives, and activity-centred learning strategies. Extremely concentrated in style, it treats every phase of planning music activities with many helpful examples.

Ernst, Karl D. *Music in General Education.* Washington, D.C.: Music Educators National Conference, 1965.

This is a practical, well organized resource book to help teachers plan a *multi-faceted* music program. A variety of music experiences are suggested under three separate categories:

- experiences all music classes should provide;
- experiences for non-selective music classes where performance is not the major objective;
- experiences for instrumental and vocal classes with lists of suitable graded material.

Hughes, William O. *Planning for Junior High School General Music.* Belmont, California: Wadsworth Publishing, 1967.

This book describes the procedures and steps necessary for effective planning. It contains four sections on learning to plan. There are eight sample lesson plans with introductions and procedures for junior high school classes.

McLaughlin, Terrence. *Music and Communication.* New York: St. Martin's Press, 1971.

In this book the author explores the effects of music on the human organism. The ideas presented are based on the premise that music is made up of patterns of tensions and resolutions, a premise followed systematically through the synthesis of these patterns with mental and physical activities, which then results in an aesthetic experience.

Scholes, Percy A., and Ward, John Owen, ed. *The Oxford Companion to Music.* London: Oxford University Press, 1970.

This one-volume encyclopaedia is designed to be a handy book for the professional musician and a readable aid for students, concert goers, and record collectors. One finds definitions of terms, biographies of composers, descriptions of forms, and outlines of opera plots. Entries vary from one line to as much as 16 pages for *Opera.*

Broadcast Tapes

A number of 30-minute music broadcasts for the Intermediate Division have been produced by the CBC in co-operation with the Ministry of Education, Ontario. Information on these broadcasts can be obtained on request from the Library Media Centre, Ministry of Education, Ontario, Mowat Block, Queen's Park, Toronto M7A 1L5. Tape recordings of these broadcasts can be obtained by sending to the same address one blank tape for each program requested.

Music is part of the whole fabric of society; it has been used to interpret a wide range of human experience. It can, therefore, play the same role in the life of a school.

In planning a program that integrates music with other parts of the curriculum, a music teacher should look for approaches that are educationally useful and that incorporate the intrinsic values of music. Through this kind of approach, music can blend with the study of other academic subjects, with other art forms, or, within itself, form an amalgam of various musical approaches. The criterion of successful integration is its unforced quality; music should be a natural part of any theme in which it is used in order to reinforce intellectual stimuli through the senses and through the emotions.

In a study that fuses music with other disciplines, music emerges as a product of its social and geographic background. The idiom with which musicians of a specific time or place express themselves can shed new light on both the music and the society of which it is a part. The study of folk songs may illuminate the social values of a people, particularly in our own times. Music can also reinforce the study of languages.

Music not only reinforces the study of language, it transcends it, and teachers should be constantly aware of the contribution that music can make towards deeper understanding of the various cultural threads that make up the national whole of the country. It would be natural to begin with music related to the cultural heritage of members of the class, but not

to stop there: the music program should be constantly aimed at familiarity with the unfamiliar, understanding of the emotions expressed in music by the many racial groups of our country.

Such a program will stand alone but it can equally well be co-ordinated with other disciplines. Canadian studies, for example, form a part of the Intermediate Division curriculum, and certainly represent one of the best examples of the many areas in which a wealth of musical material is available: the performance and study of the music of Canadian Indians and Eskimos and of the various racial groups that have contributed to our heritage can lead to deeper understanding of Canada and Canadians today. Contemporary Canadian composers such as Claude Champagne, John Weinzweig, Barbara Pentland, and Harry Somers are creating works that are close to the roots of most students' consciousness and that can therefore be expanded into a study offering new dimensions to both music and Canadian studies.

Music can also be linked with science. The study of sound, for example, might be undertaken with the co-operation of music and science teachers. By plucking or bowing strings, nylon cords, or wires of various lengths, the student can discover the effect of length, thickness, and tension on pitch. Striking and blowing into tubes of various lengths and diameters and bottles containing water can lead to discovery of the scientific relationship of a note to its octave and to each degree of the scale. A cardboard or plywood box can serve as an amplifier, and when one or more of its surfaces is covered with cloth or sand, it can also illustrate the principles of the absorption and reflection of sound. Teachers and students interested in pursuing a study of the effect of electronic devices such as oscillators and synthesizers on sound and music might begin by viewing the film *Discovering Electronic Music.*

Another method of integration is through the blending of various art forms. While close association of the arts is a trademark of the modern era, it is far from new; music has a long tradition of such integration. Opera, for example, is a blend of music with drama, poetry, dancing, stage design, and costuming.

Contemporary mixed-media explorations of a theme often forsake tradition entirely. Students may, for example, find answers to their need to express themselves through the use of technological hardware. Such original productions might utilize projection screens, still and motion picture projectors, tape recorders, special lights, films in still or motion sequence, graphics, and audio-tape. Students might choose to link these with such art forms as mime, ballet, or interpretive dancing. Through productions using the idiom of their own time, students can gain intuitive insights into the meaning of music and into the motivation of composers who wrote music in the vernacular of another era.

Music can also be linked to the study of painting and sculpture. In studying the music of any period, students will recognize similarities among the other art forms. Team teaching involving several of the arts can result in valuable learning experiences and might begin with the viewing of Leonard Bernstein's film *What is Impressionism?*

A natural link exists between music and movement, not only dancing but spontaneous reactions that are physical extensions of students' emotional response to music. Music teachers might co-operate with teachers of both Theatre Arts and Physical and Health Education in planning projects based on the natural affinity of bodily movement to music.

Yet another kind of integration—the use of a variety of musical approaches—is included here because of the trend towards specialization among music teachers. Many teachers have more training in one particular branch of music than in others and it is natural for them to offer students the benefit of their experience. One aim of the music program, however, is to help students learn to enjoy music on the basis of their own tastes. The music program, therefore, must offer them, not only samplings of repertoire from as many areas of the field as possible, but opportunities for creating music, performing music, and listening to music in a variety of ways in order to increase the availability of aesthetic choices for which students might not otherwise discover they had affinity. To this end teachers might seek co-operation from other teachers in their neighbouring schools, from resource teachers employed by local school boards, and from program consultants in the Ministry of Education.

Bibliography

Clarke, Kenneth. *Civilization.* New York: Harper & Row, 1970.

This valuable publication is well known to most teachers. If the school has purchased some or all of the films on which the book is based, teachers will find them equally useful.

Fowke, E. and Johnston, R. *Folk Songs of Canada,* Waterloo: Waterloo Music, 1954.

——————— Folk Songs of Quebec, Waterloo: Waterloo Music, 1957.

For each of these two books, it is possible to obtain either a library edition with hard cover, accompaniments, and annotations for each song or a melody edition with soft cover and no accompaniments or annotations. Each of these books contains widely varied songs from many parts of the country. Among them are songs of the fisherman and sailor, the lumberjack and cowboy, ballads of sea tragedies, and historical ballads, love songs, comic ditties, and gay dance tunes. In the library edition, simple accompaniments for piano and guitar capture the atmosphere and spirit of each song.

Freeman, Ira M. *Sound and Ultrasonics.* New York: Random House, 1968.

In this book the author explains what scientists have discovered about sound, beginning with Robert Boyle's proof that air carries sound waves, and going on to the frontiers of the science and its application in many fields including music.

Rich, Alan. *Music, Mirror of the Arts.* New York: Frederick A. Praeger, 1969.

Here the author shows how the changing sounds and styles in music across the centuries have found equivalent expression in the visual arts. Aided by hundreds of exquisite illustrations (many in colour), he brings into vivid focus the achievements of each musical era and their parallels in painting, sculpture, and architecture.

Walter, Arnold. *Aspects of Music in Canada.* Toronto: University of Toronto Press, 1969.

This book delves into most of the main areas of Canada's musical life, records its considerable achievements without ignoring its shortcomings, and pays tribute to Canadian artists and educators who have succeeded in reaching international standards.

Films

Discovering Electronic Music (colour) Bailey Film Associates. Available from: Holt Rinehart, and Winston, Toronto.

In this film the student explores various ways in which electronics influence *avant-garde* music of today. He sees the versatility of the synthesizer in creating, enveloping, and filtering sounds, and in being used as a musical instrument itself. He gains insights into computer-controlled music and watches a composition being created with a computer.

What is Impressionism? (colour) McGraw-Hill Films, Scarborough, Ontario.

In this film, one of 30 *Young People's Concerts* presented by Leonard Bernstein and the New York Philharmonic Orchestra, music of impressionists such as Debussy and Ravel is heard in relation to works of their contemporaries in the field of painting and architecture.

The Many Faces of Creativity

The gift of creativity belongs to every man. Whether it appears as a faint spark or a glowing flame, it is a human quality that requires frequent and regular nurturing to develop. One place where creativity should flourish is the music class: opportunities for musical creativity abound at every stage of learning.

Whenever a student taps a short rhythmic pattern of his own, this is creativity even if the pattern has been composed and performed by a hundred student composers before him. Whenever he performs a musical work, he is creating his own unique interpretation just as he is re-creating the composer's work. Whenever he involves himself completely in listening to a piece of music, he feels and interprets the music in a way that is his own, in a way that no one else can do: this aesthetic experience is a creative one.

Experiences such as these will add to the student's musical understanding, his aesthetic awareness, and to his stature as a creative person. Although there is no single road to this goal, the following suggestions indicate the diversity of approaches that may contribute to the creative musical experience:

- Create rhythmic ostinati to a well-known song. Improvise first, notate later.
- Produce a short film and develop a sound track. Use a variety of sounds from instruments and the environment. Make use of tape recorders as well as notation to record and store sound.
- Study songs of Brahms, Schubert, and contemporary composers such as Félix Leclerc, Georges Dor, Robert Charlebois, Claude Gauthier, and Gordon Lightfoot as models for writing a poem and setting it to music.
- Write a play and set it to music. Such a project might be evolved from attendance at an opera or study of an opera such as *Amahl and the Night Visitors* or *The Medium* by Menotti.
- Use the rhythm of speech as a stimulus for creative musical experience. Make a commercial jingle; notate the rhythmic pattern and create a melody using piano or tone bells.
- Even in the very early instrumental music lessons, encourage students to create. For example, when violin students have learned to play D, E, and F♯, ask each one to make a melody. When open A and B above are added, a pentatonic pattern is established and the group can improvise together.
- Create melodic ostinati to songs based on the pentatonic or to those with tonic-dominant harmony.
- Create simple orchestrations to songs. Write scores for future use.
- Harmonize melodies in thirds or sixths or using combinations of the two. As above, notation follows the aural experience.
- Extemporize a rhythmic or melodic rondo in which students in turn play or sing a phrase that alternates with the original.
- Complete a two-phrase melody in which the first phrase implying tension or question is given. Complete a similar melody whose final phrase is given. Later, compose the entire melody.
- Explore basic (binary, ternary, rondo) forms. Compose melodies within these frameworks.
- Listen to a piece of recorded music. Express your impressions, feelings, and thoughts about the music in one of a variety of ways: verbally, graphically, or by movement.

- Use a social studies theme related to the city, the seashore, or the immediate environment as motivation for a musical project. Tape the sounds and treat them electronically.
- Study a film minus its sound track. Use musical excerpts from other sources selected by students as a new sound track.

Bibliography

Cowan, Don. *The Sounds of Music.* Toronto: Macmillan of Canada, 1970.

This book is recommended for students and teachers with some knowledge of instruments or the orchestra. It provides an excellent sequential program for the learning of historical styles. The entire book should foster a creative, inquisitive spirit of discovery within the student.

Dennis, Brian. *Experimental Music in Schools—Towards a New World of Sound.* London: Oxford University Press, 1970.

The author is concerned with sensitizing students to the contemporary sounds used by today's composers. He begins by having the students listen intensely to what is going on around them. His sequence is then: improvisation, notation, performance, creating of music using notation, and finally electronic music techniques.

Dwyer, Terence. *Composing With Tape Recorders: Music Concrete for Beginners.* London: Oxford University Press, 1971.

Written in a conversational, jovial tone, Dwyer provides exercises as well as down-to-earth discussions of aesthetics and composing techniques, using a minimum of equipment.

Kuzmich, Natalie. *A Creative Approach to Aural Perception and Musical Sensitivity.* Toronto: Gordon V. Thompson, 1971.

In this short book, the author describes various approaches to listening and creativity using all available music, including the latest sound developments of the twentieth century. Some of the lessons and activities outlined might well extend over a period of many weeks. Teachers will find the discography of the music suggested throughout the book particularly helpful.

Paynter, J. and Aston, P. *Sound and Silence: Classroom Projects in Creative Music.* Cambridge: Cambridge University Press, 1970.

There are two objectives in this book: to develop the musical creativity of the student and to teach the student about the great music of today. There are 36 projects, each involving some composing, listening to student examples of the same projects, and listening to examples from today's great composers.

Schafer, R. Murray. *The Composer in the Classroom.* Scarborough, Ontario: Berandol Music, 1965.

This book contains condensed transcripts of discussions and experiments with music students in schools dealing with music as a subject of creation.

——————— *Ear Cleaning.* Scarborough, Ontario: Berandol Music, 1967.

In this book the author has compiled his notes and exercises on aural sensitivity, which formed part of an experimental course for students with and without musical background or training.

——————— *The New Soundscape.* Scarborough, Ontario: Berandol Music, 1969.

Here Murray Schafer presents some ideas on the sound of our environment in answer to the question *Yes, but is it music?*

Self, George. *New Sounds in Class.* London: Universal Edition, 1967.

This book is an introduction to contemporary compositional techniques presented in a way that allows students of any musical background to begin performing serious contemporary music. Unconventional notation is used throughout to give freedom to the performer in melodic and rhythmic aspects while ensuring that textures are maintained as the composer desires.

Multi-Media Kit

The Music Box. Agincourt, Ontario: Gage Educational Publishing, 1971.

Prepared by a committee of composers and educators under the Ontario Arts Council, this is, in fact, a steamer trunk containing some 400 items that may lead students towards exploring sound and creating music. In addition to instruments and devices that create sound, there are musical scores, recordings, books, and historical documents to give students insights into music of today and yesterday.

Theory

The student in the Intermediate Division is at a period of rapid maturation and is likely to need a new understanding of the theory of music to meet his expanding capacities for understanding and response.

Whenever a young person creates a piece of music he will probably want to notate it in order to have a permanent record of it for himself and for sharing with others. If that music uses voices or instruments in an unorthodox way or if it uses sources such as electronic or environmental sounds, he will discover that the notational system of staves and barlines, sharps and flats is quite inadequate. At this point he may start to develop his own system of music writing. On the other hand, if the student-composer uses voices or instruments in more traditional ways, he may discover that his own knowledge of existing musical theory is inadequate to the task of notating his composition.

In both instances, as well as in performing music or listening to it, the student will often feel the need for knowledge of musical theory that will add to his understanding. The study of theory cannot be justified as an end in itself, nor should it appear in that light to the student. It should always be a way of assisting him to reach the musical goals for which he is striving.

It would be unrealistic for a teacher to expect every group or class of students at a given age to learn the same amount of theory in a school term or year. The particular aspects and the depths of this study will necessarily vary from one group to another. The entire class might frequently work on elements of musical theory that are of mutual concern. Other studies might be pursued independently by individuals or small groups as their exposure to music is broadened and as they fix new goals for themselves.

The themes outlined below might satisfy the needs of some students in this regard:

Rhythm

Music without rhythm

electronic sounds

the use of the stop watch in contemporary music

The effect of accent

regular and irregular accent

its relation to words

Multi-rhythmic music

music of the early twentieth century—Bartok and Stravinsky

jazz and pop forms

music of southern Europe and Asia

Bach, Beethoven, Brahms, and the Blues

standard rhythmic types: minuet to mambo, sarabande to Sousa

rhythm without melody

Melody

Its sources

basic concepts such as pitch, scales, modes

Its styles

Sprechstimme, where words are partly sung, partly spoken (Schoenberg, Berg)

the use of repetition and limited tessitura

AABA and other forms

where melody plays a major role in the mood and the message

from Brahms to modern times (Schubert, Wolf, etc.)

from motif to movement (Gift of Wagner)

religious chant: how important was the melody?

Harmony

The place of the electronic technician and the producer in contemporary music arrangements, transcriptions, and the effect of new harmonies upon old melodies.

the simple harmonic changes (I.IV V. etc.)

where melody makes harmony (fugue, canon, round, etc.)

Form

the creative performer (improvisation)

theme with variations

trills, mordents, obbligati as forerunners of variations

binary, ternary, rondo form.

Contemporary Music

The student of today has been exposed to contemporary music for most of his life. He has been in contact with *folk* and *pop* music through transistor radio and record player and with the new sounds of music that are so much a part of today's music in movies and television dramas and commercials. Although he may be quite unfamiliar with such terms as *tone clusters* and *polyrhythms,* they are a part of his musical background and he can often accept them more readily than the musical traditions of earlier eras. Some facet of contemporary music, therefore, could be the starting point in the listening program, leading to explorations of other musical forms of past and present. This can be a challenging and an exciting experience, one that requires both effort and open-mindedness.

The word *open-mindedness* is used advisedly in connection with contemporary music: both student and teachers should bear in mind that, in any era, there is a range of all qualities of music from the best to the very worst. The badly conceived music of other times has died a natural death while that of our own era is still available. The contemporary music that will survive on its own merits probably compares favourably with the music of most periods.

Bearing this proviso in mind, teachers drawing up a program will find a range of possibilities in the treatment of contemporary music. One way is to use it as a starting point to reach other areas of musical study. This method is valid since it begins with the students' own interests, but teachers should be careful not to imply that contemporary music is in any way inferior to music of other periods.

Contemporary music can lead not only to music of other times but to musical principles and discoveries that reveal themselves more readily because they are expressed in music of the students' own decade.

The teacher may also choose to study contemporary music as a field for inquiry by itself. Even here, however, it is wise to consider it in the context of the music of other times so that students will acquire the concept of new sound sources and techniques, unavailable to the musicians of even a generation ago. Nevertheless, in this area, the aim of the study would be the appreciation of contemporary music; other kinds of music introduced would enrich that inquiry.

The following facets of contemporary music are all worthy of serious study. Students may have suggestions for other areas of inquiry that might be equally fruitful.

Folk Music

Students might:

- discover what distinguishes folk songs from other songs;
- identify the topics, themes, and forms of folk music;
- identify the harmonic sequences or rhythmic patterns that are frequently used in folk music;
- listen to the larger works of Brahms, Copland, Grofé, Ives, and Stravinsky in order to identify and compare their use of folk music;
- study and perform folk music representative of the different areas of Canada and of the different racial groups of Canada.

Popular Music

The study of popular music could begin with a tune that has survived over a period of several years. Students could:

- identify the factors that account for the tune's durability;
- choose a new pop tune that they think will last (the fate of their choice could be checked at the end of the year);
- identify jazz, the blues, ragtime, Third Stream Music;
- listen to works of Schuller, Babbitt, or Lieberman.

Impressionism

Impressionists such as Debussy, Ravel, and Delius were regarded as revolutionaries by many concert-goers early in this century. Students could:

- analyse the quality in the music of these composers that made it shocking (this exercise might include some analysis of the social mores of the time);
- play a whole-tone scale, a pentatonic scale, each of the modes, a tone cluster, and a dissonance, then try to recognize each of these in the work of the impressionists.

Serial Music

Some people reject serial music as dry and devoid of emotion. Works of Stravinsky, Berg, Webern, and Babbitt will give the students some idea of the kind of music in this category. They could:

- analyse their own reactions to serial music after one hearing and after several;
- compose a tone row and play it;
- start from the end of the row and play it backward;
- identify tone rows in the works of the composers they have heard.

Musique Concrète

Composers such as Boulez, Henry, and Pierre Schaeffer use a variety of sounds both pitched and non-pitched, combined or distorted as the raw materials for their compositions, often producing a collage of sounds. Students could:

- identify recognizable sounds such as typewriters, sirens, wind, and rain in the works of these composers;
- decide what the composers intended to say with their music and why they used this particular way to do it;
- decide whether *musique concrète* is really music and what their own reactions are.

Aleatory or Chance Music

In chance music, the musicians are given a number of musical examples ranging from one sustained note to a phrase of several bars; the order in which they are played is determined by chance, whim, or by the throw of dice. Students might analyse this kind of music by:

- listening to the work of aleatoric composers such as John Cage and Karl Stockhausen;
- identifying their own reactions;
- discussing whether musical sensitivity is required of the performer and of the listener.

Electronic Music

Synthesizers, computers, and other electronic devices have been used to compose electronic music. Students could:

- listen to the works of Luening, Ussachevsky, and Xenakis;
- decide whether they find the music exciting, interesting, or musical;
- discuss whether the music they have heard has rhythm, melody, or form;
- find out whether electronic music is produced initially by voice or instrument or electronic device.

Bibliography

Beckwith, J. and Kasemets, U., ed. *The Modern Composer and His World.* Toronto: University of Toronto Press, 1961.

This book is a report on the International Conference of Composers held in Stratford, Ontario, in 1960. It was attended by composers from 21 countries of the world from Austria and Belgium to the U.S.A. and the U.S.S.R. Included in the book are papers and discussions on such subjects as serialism, synthetic music, and form by composers such as Luening, Berio, Adaskin, Somers and Schuller.

Belz, Carl. *The Story of Rock.* New York: Oxford University Press, 1969.

This comprehensive survey of rock music, describing its history in terms of major artists and groups, attempts to define rock's origins, its essential nature, and its musical significance.

Copland, Aaron. *The New Music 1900-1960.* New York: W. W. Norton, 1968.

This book shows first how contemporary music grew naturally out of the work of masters such as Mussorgsky, Debussy, Schoenberg, Bartok, and Hindemith. The author then describes the works and techniques of certain leading European and American composers. Finally he deals with developments in serialism, chance music and electronic music.

Salzman, Eric. *Twentieth Century Music: An Introduction.* Englewood Cliffs, New Jersey: Prentice-Hall, 1967.

The author writes primarily about the creative development of musical ideas in the last 65 years, and explores the product of these ideas as understood against and as distinct from the past.

Periodicals

Music Educators' Journal, Volume 55, Number 3, November 1968. Washington, D.C.: Music Educators National Conference.

This issue of the Journal, devoted entirely to the subject of electronic music, contains articles and interviews with contemporary composers such as Milton Babbitt and Otto Luening, scores and recordings of students' compositions, and extensive bibliography and discography.

Films

Discovering Electronic Music (colour) Bailey Film Associates.
Available from: Holt, Rinehart, and Winston, Toronto.

In this film the student explores various ways in which electronics influence avant-garde music of today. He sees the versatility of the synthesizer in creating, enveloping, and filtering sounds, and in being used as a musical instrument itself. He gains insights into computer-controlled music and watches a composition being created with a computer.

New Sounds in Music (colour) Churchill Films.
Available from: Educational Film Distributors, Toronto.

This film presents new sounds and new ways of treating old sounds. Examples of music on a prepared piano, electronic music, and dance music are played.

Developing Listening Skills

Listening to music is an activity: it involves the whole being, intellectual, emotional, and physical, and it is a skill that can be learned. It is, therefore, an integral part of any music program both to provide the students with a skill that will give them lifelong pleasure and to afford a basis of musical experience for other parts of the music program.

While it is possible to devote blocks of time to listening, students should also be able to listen to music as the need arises. There are times when a selection might be played to illustrate a point or to reinforce a student's own performance efforts. There are other times when music should be played for sheer enjoyment, without analysis or discussion. Many teachers, in fact, make it a habit to include at least a few minutes of listening in every music class.

If music is to provide an aesthetic experience, the listener must be able to react to it on a personal level: for this reason, students benefit from the privacy of headsets. Headsets have the added advantage of allowing individual students to listen to music of their own choosing without involving the whole class.

Recorded music within the classroom allows physical reaction to music, a valuable step towards aesthetic appreciation. To underline the *whole-being* aspect of listening to music, some teachers encourage students to respond to music with physical movements of some kind: tapping or conducting, painting a visual impression, or improvising an interpretive dance. The over-all aim of such activities is, of course, aesthetic. By some definitions, music only becomes aesthetic when a listener translates it into personal terms.

Recorded music, however, has limitations and should be supplemented by live performance as often as possible: concerts on a professional level are available at least occasionally in most areas, accomplished musicians in the community may be willing to perform in the school, and teachers can usually arrange for more talented or advanced students to perform for each other, for the class, or for school assembly.

Recorded music will probably, however, be the mainstay of the listening program. The range of music available on disc or tape is far broader than it can possibly be in the performance part of the program. Teachers should be careful to present new musical experiences as well as those that are more familiar in order to bring students into contact with the aesthetic qualities of a wide variety of music.

Teachers should also keep Canada's multi-racial heritage in mind: the listening program can broaden the students' awareness of the colourful and varied strands that make up the Canadian heritage. Musical value, however, must be the first consideration: chauvinism accomplishes little for either musical appreciation or national unity.

There should be as much variety in the approaches to listening as in the content itself. In some musical works, listening will focus upon the discovery and analysis of techniques used by the composer to develop a theme or express a feeling. When this study of musical concepts is related to the aesthetic qualities of the music, the students' perception of the music at hand will be heightened and can be applied to new and unfamiliar musical works.

For a part of the year, some students might explore in some depth the musical literature of an instrument, voice, or ensemble in one or more historical periods. Others might study the music

and related arts of a certain era or people. Still others might compare the treatment of a subject such as *Christmas, The Seasons,* or *Humour* by various composers; this might lead to a further comparison with the works of painters or sculptors who have dealt with similar subjects.

The listening program might also include recreational music. Students may discover that some current folk or popular songs warrant only a single listening and that others have considerable emotional and intellectual interest. In listening to *light* music of both past and present, young people will learn that many a piece of well constructed music contains some of the qualities that make music great.

Approaches of this type often help students achieve aesthetic and whole-being reaction to music. The teacher, however, should always be conscious that the aim is to realize the joy of music, not to acquire academic information. Other focuses that may achieve the same ends are:

- *sounds:* natural, mechanical, musical, concrete and electronic music;
- *instrumentation:* the instruments and music of non-Western cultures, for example;
- *melodic form:* comparisons and contrasts with expression of similar themes in arts and drama, comparing the use of colour, texture, and form;
- *chords and harmonic progression:* how do they change a melody and its mood? What harmonic similarities can you find in popular music?
- *augmentation, diminution, inversion:* techniques used by composers to achieve *variety within unity;*
- *music for drama, films, dance, the church:* creating sound tracks, multi-media presentations, background music;
- *music and movement:* contemporary and traditional ballet;
- *music with a program:* comparison of the treatment of *Christmas* by Bach, Berlioz, Britten, Menotti, and Handel, or of *Love* by Adam de la Halle, John Dowland, Robert Schumann, and Janis Joplin.
- *music and religion:* sing as a class a setting of a part of The Mass or the Lord's Prayer and then listen to recordings of other settings.

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Bernstein, Leonard. *Leonard Bernstein's Young People's Concerts.* New York: Simon and Schuster, 1970.

This book provides a rich mass of music information which, typical of Bernstein's approach, is enlightening for youthful as well as adult listeners.

Britten, B. and Holst, I. *The Wonderful World of Music.* New York: Doubleday, 1968.

This resource book gives a precise and well illustrated history of music. The pictures are excellent teaching aids and the musical examples are pictures of the original scores. The book encompasses music from the beginning of time to the latest contemporary developments.

Nadeau, R., and Tesson, W. *Listen: A Guide to the Pleasures of Music.* Boston: Allyn and Bacon, 1968.

This book is divided into three sections which deal with such topics as rhythm, melody, structure, voices, and performance, *History* from pre-1600 to contemporary music, and *Score Profiles,* in which the melodic elements of ten various works are shown. The works are analysed with the view of helping the student *see with his ears and hear with his eyes.*

Reimer, Bennett. *Learning to Listen to Music.* Morristown, New Jersey: Silver Burdett, 1969.

The author has prepared 41 sample lessons for developing music listening skills. The lessons, exploring the basic elements of music, are well suited for students in the Intermediate Division.

History of Music

The history of music gives a new depth to the students' understanding of music; it also contributes to their growing perspective of the world and their own place in it. In the history of music, print should supplement sound; musical understanding is paramount and historical detail should expand it. Thus the study of an historical question in music should include performing or listening to related music. Study and research, class or group discussion, student seminars and debates, however, are all useful techniques for bringing out pertinent information, attitudes, and activities that spring from the artistic expressions of composers past and present.

History of music may be incorporated into the program in several ways. It might be integrated with Social Science studies as suggested in the section on Integration elsewhere in this guideline. It might arise from music that the students are performing.

Historical highlights in the world of music might also be approached through challenging questions. Examples are given below:

Music's heroes

- How would one go about becoming a hero in today's world of music?
- Who are Canada's musical heroes?
- Is it possible to divide the history of any nation into times when it produced great men of music and times when it did not?

The New World of Music: "The Revolutionaries"

- In most fields of music, someone occasionally surprises the listener with an extraordinarily different manner of expression. Can you find examples of this?
- Experimentation has always been vital to the arts. Which composers have become known for their experimentation with rhythm? Colour? Form? New Instrumentation? Voices?
- Which composers have made performers extinct?
- Can you find musical *revolutionaries* who are also political revolutionaries? If so, what part did music play in their activities?

Music of the People, By the People, For the People...

- What are the characteristics of the man who writes *people* music? What are the characteristics of his music?
- Has society a responsibility to subsidize the arts? What do we have today that corresponds to the patronage of aristocracy, church, and state in former times? What effect does such support have on the composer and his work?
- Which composers spent most of their time at an occupation other than music?
- Where are all the female composers?
- Can you divide our society into groups according to the music they enjoy?
- Can you describe the kind of music you might suppose to be *typically* Canadian?
- Why do tastes in music change?
- Who decides which popular recordings will be in the *Top Forty?*
- Can you relate changes in fashion (in clothing) to changes in musical taste?
- It has been said that *nothing is created from nothing.* What are the influences of music from the past on popular music of today?

The Work-a-day Musician

- Do composers work *from 8:00 to 5:00* or only when inspired? How do composers of orchestral music go about their tasks when they have no instrumentalists at hand to play their new ideas?

Some General Questions

- For how long and to what extent have electronics been a part of composition?
- Take one musical form (for example, the Mass, musical theatre, small ensembles,) and compare the approaches of a few composers to it.
- How does war affect the music of the times?
- What influences did the Industrial Revolution have on musical instruments?
- What variety of musical ideas can you discover in one style of composition; for example, the march? the dance?
- How has the notation of sound developed from the earliest times up to the present?
- How do the development of opera, oratorio, cantata, solo song, suite, concerto and sonata relate to the *spirit of the age* of the Seventeenth Century.
- What works by Baroque composers have been performed in your community and on radio and television during the past month?
- Elaboration, embellishment, improvisation, imitation, and variation are techniques that have been frequently used

in traditional music. How are these techniques used in the music of today?

- Who were the 100 most important composers who lived between 1200 and 1970?

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Kallman, Helmut. *A History of Music in Canada, 1534-1914.* Toronto: University of Toronto Press, 1960.

This book traces the accomplishments of composers in Canada from the earliest records available to those works published just before the First World War. It describes the development of music in regional areas and in certain cities of Canada, and it provides details related to performance, artists, and composers during the early twentieth century.

Machlis, Joseph. *Music: Adventures in Listening.* New York: W. W. Norton, 1968.

This pictorialized text covers, not only the story of music through the years, but also the theoretical and stylistic aspects of its development. Illustrations show excerpts from libretti and scores, scenes from operas, pictures of many composers, and examples of related art works.

Mackerness, E. D. *A Social History of English Music.* Toronto: University of Toronto Press, 1969.

This over-view of music and musical customs in relation to significant social tendencies from the Middle Ages to current times includes sections on the effect of industry and public education on the progress of music.

Walter, Arnold, ed. *Aspects of Music in Canada.* Toronto: University of Toronto Press, 1969.

This collection of essays has been published as a follow-up to an earlier volume with the aim of reflecting and planning the future of music in Canada. The essays express a variety of views, sometimes overlapping, sometimes conflicting, but always in agreement at one point: that music is one of the brightest feathers in our Canadian cap.

Whitman, Wanda. ed. *Songs That Changed the World.* New York: Crown Publishers, 1969.

Categorized under such headings as *Songs of Hard Times, Political Songs, Work Songs,* this collection gives a brief informative comment, a melody line with chord symbols, and the words for each of over 500 songs.

Young, Percy M. *Great Ideas in Music.* New York: David White, 1968.

The author examines not only *how* but *why* J. S. Bach developed the fugue and Haydn invented the string quartet. He uncovers the social implications of the invention of the piano and he analyses the identification of music with the ballet, with poetry, and with the theatre in various forms.

Functions of Performance

The outward sign of music is performance and for many students this is where the sense of achievement and fulfilment lies. In making and manipulating sounds in response to their own judgement, students encounter all the joys, frustrations, problems, and rewards of making music. They are discovering the joy of communicating and sharing musical experiences with others.

It is in the realm of performance that students are most likely to fix their personal goals or at least the goals that they can readily articulate. The teacher will certainly help students to reach such valid goals but will have others that they may not yet have glimpsed.

The teacher should constantly evaluate performance as a process rather than a product. Are the students making value judgements on what they have produced? Are they learning to devise alternate procedures for what they have already done? Is their repertoire expanding to provide problems in which they will broaden both their interests and their goals?

The teacher should be particularly alert to motivation and goals in the case of public performance. It is quite natural that students and teachers alike will, from time to time, wish to share the pleasure of their music with others at school assemblies or concerts. This surely is a valuable experience for the performers and listeners as well. Public performances should not be used, however, for the glorification of the individual or the group. They are justified only when they contribute to the personal and musical growth of the participants and the community and when they contribute to the objectives of education through music.

There is also the question of who performs what. First to be met is the right of every young person to join into musical activities for his benefit and enjoyment. The bands, choirs, and orchestras that many schools maintain answer at least part of this need for large numbers of students: the music teacher must decide whether such activities answer each student's need entirely. Many students may need the challenge of more musical experience, possibly through interest or age groupings since almost every class includes a nucleus whose energies require the challenge of more sophisticated and complex music. It is the teacher's task to meet the needs of these enthusiasts, perhaps with small vocal or instrumental groups, certainly with both encouragement and high standards that will bring out the best in them. Groupings should always be flexible enough to include newcomers easily.

The general comments in this section apply to all kinds of performance, instrumental or vocal, with an audience or without. In the following pages, various individual media for performance are considered in the light of their applicability to the classroom. In all of them, it is assumed that teachers will keep the over-all goals in mind at all times, thus allowing students to derive the utmost development and benefit from performance.

Choral Music

Choral music presents new opportunities and challenges at the intermediate level. The adolescent begins to experience and to understand emotions such as those related to religion, patriotism, and romantic love at a depth and intensity far beyond what he could comprehend in his earlier years. He can, therefore, be expected to comprehend the emotions and feelings of the various groups whose music would be represented in a cross-cultural program.

It follows, therefore, that the approach to music and materials themselves will be different from those used in earlier years. The song materials will be recognizably more mature; they will reflect the interests of the student and they will also challenge him intellectually, physically, and emotionally.

Music of greater complexity is both possible and desirable, but not to the point of unrelenting earnestness. Although these students are capable of more than in previous years, they are facing new teachers, new classmates, possibly a new school and, in many cases, what they consider new voices. It is natural, therefore, that some will have reservations about singing in their first music periods. Familiar unison songs or folk melodies with rhythmic or melodic ostinati will have a justifiable place in the repertoire throughout the year, but particularly at the beginning of the term when such songs may help overcome the inhibitions of extreme self-consciousness.

These are psychological factors; there are also limitations imposed by the students' vocal capabilities. Young voices cannot sustain the full voice lines that would be expected of an adult choir, nor can they generally sing even occasionally in the really extreme upper or lower ranges of the voice. The changing-voice tenor (alto-tenor) normally has a very narrow range. Repertoire must comfortably accommodate the various ranges of all the students; otherwise it is ridiculous to expect all or even most of the students in a class to sing.

Aside from these limitations, however, the statement made at the beginning of this section still stands: students in the intermediate age level are capable of new dimensions in music because of their rapidly developing maturity. Therefore, students at this age need music that is challenging and that, above all, provides experience that they can recognize as valuable.

In choral music, for example, they learn about their voices and how to improve the sound they make. They are provided with a model of good choral sound, probably on recordings, and they are constantly encouraged to emulate what they hear. Thus, although their goal is always within their grasp, they learn to listen critically to the sound they are producing. They learn the flavour of the words they sing so that their voices will be appropriate to the text. They learn the significance of such terms as blend, balance, phrase, and intonation. In fact, they learn to take pleasure in high standards and to enjoy singing good music well.

For such skills, no method, it appears, has yet been devised to surpass tonic-solfa. While the gifted student can certainly learn to read by exploiting his instinctive sense of tonality (often referred to as *reading by interval*), most students need some method on which to rely in encountering music with unfamiliar idioms. Teachers can, therefore, make effective use of the techniques invented by Curwen in the nineteenth century and adapted so successfully for the schools of Hungary by Zoltan Kodaly. Hand signs and rhythm syllables provide definite assistance to the students' understanding of the music and, even at the intermediate level, add considerably to their facility for learning new music.

The danger in using syllables is their tendency to get in the way of the music, so that sight-singing becomes a *figure-out-the-syllables finger-under-the-notes* kind of drudgery. There are a number of ways to avoid this danger. One of the simplest is to write in the syllables on copies of the first few songs of the year and gradually take them away in subsequent repertoire. When students have progressed to the point where they can sing the music without the syllables, it is surely foolish to insist that they go through a useless and ritualistic extra step. At all times, with syllables and without, reading exercises are much more effective when they apply directly to repertoire than when they are done for their own sake.

The important thing to remember is that the more good songs learned in the course of a year, the more both students and teacher will enjoy music classes and benefit from them.

General Observations

- It is not necessary to have a fine solo voice in order to teach choral music effectively, but the teacher who wishes to improve his voice and his musicality would benefit from joining a good adult choir.
- In building a library of choral music for class or school, the teacher should procure octavo music as well as collections. After five or six years of singing from traditional song books, most students enjoy the change and the challenge of octavo music.
- The teacher would be wise to use a variety of types of music throughout the year, secular and sacred, contemporary and traditional.
- Opportunities for a choral music class or choir to co-operate with arts, literature, or social studies programs within the school will present themselves from time to time. Such experiences give students a better and deeper appreciation of music in relation to various aspects of life.

Choral Music Octavos

Note: In the following list the level indicated is intended to show the difficulty that a class in the Intermediate Division would have in learning the selection. It will not necessarily correspond to the level of difficulty that may be given in a publisher's catalogue.

Unison Songs

Biss, Roderick, arr. *The Sussex Carol.* London: Faber Music.

The accompaniment is for piano, with very easy parts given to descant recorders, violins, and cellos.

Biss, Roderick, arr. *Wassail Song.* London: Faber Music.

The vocal line is easy. Accompaniment is for piano, descant recorders, violins, triangle, and cello. The instrumental parts are all easy.

Blyton, Carey, arr. *A Child Was Born.* London: Faber Music.

This song has an easy vocal line with accompaniment for piano, recorder and cello, or other treble and bass instruments. Instrumental parts are all easy.

Blyton, Carey, arr. *Stephen Was a Stable Boy.* London: Faber Music.

Piano accompaniment with optional parts for recorders or other treble instruments, cellos or other bass instruments, and percussion add interest to this simple song.

Rorem, Ned. *Three Incantations from a Marionette Tale.* New York: Boosey & Hawkes #5694.

The vocal line has medium difficulty and there is a piano accompaniment.

Roseberry, Eric, arr. *The Boys' Carol.* London: Faber Music.

This song has an easy vocal part.

Watson, Ruth. *I Will Extol Thee.* Waterloo: Waterloo Music.

This number has a moderately difficult vocal line with organ accompaniment.

Songs for Two Treble Parts (SS or SA)

Bacharach, Burt and David, Hal. *What the World Needs Now Is Love.* New York: Blue Seas Music.

This song has rhythmic problems, but once these are mastered, the song is easily learned.

Barthelson, Joyce, arr. *Ding Dong Merrily on High.* New York: Lawson Gould #51276.

This is a rather easy arrangement of the traditional tune with piano or organ accompaniment.

Ehret, Walter, arr. *Sourwood Mountain.* New York: Boosey & Hawkes #5497.

Vocal parts are quite easy.

Floyd, Carlisle. *Who Has Seen the Wind?* New York: Boosey & Hawkes #5628.

This is a short but challenging song in a contemporary style.

Sargent, Malcolm, arr. *To a Baby.* London: Oxford University Press.

This traditional Greek melody is arranged simply for two parts with piano accompaniment.

Sherman, Richard and Sherman, Robert. *It's A Small World.* Glendale, California: Wonderland Music.

This is an attractive, march-like tune with an easy arrangement.

Symons, Christopher. *Sing We Merrily.* London: Oxford University Press E114.
This is a rather challenging song with accompaniment for organ or piano.

Tate, Phyllis, arr. *When I Am A Roaming.* London: Oxford University Press T51.
This is a fairly easy arrangement of a traditional Irish tune with piano accompaniment.

Trant, Brian. *Love Came Down at Christmas.* London: Oxford University Press T38.
The vocal parts are musically quite easy but will present some vocal challenges. There is an easy piano accompaniment.

Songs for Three or More Treble Voices (SSA, SSAA, etc.)

Armstrong-Gibbs, C. *The Song of the Shadows.* London: Boosey & Hawkes #17102.
Arranged for SSA and piano, it is quite challenging.

Bacharach, Burt and David, Hal. *Close To You.* New York: Blue Seas Music.
This arrangement has piano accompaniment with guitar symbols. There are some divisi in the soprano part. It is quite simple.

Bacharach, Burt and David, Hal. *What the World Needs Now.* New York: Blue Seas Music.
There are a few intricate rhythms here; any other problems are minor.

Bissell, Keith, arr. *Shepherds In the Field Abiding.* Waterloo: Waterloo Music.
This song arranged for SSA unaccompanied voices is of medium difficulty.

Brough, George, arr. *Three Christmas Carols.* Waterloo: Waterloo Music.
Of medium difficulty, these carols are arranged for SSA unaccompanied.

Copland, Aaron, arr. *The Little Horses.* New York: Boosey & Hawkes #MFS791.
This song, arranged for SSA, has an interesting piano accompaniment; it contains some vocal difficulties.

Copland, Aaron, arr. *I Bought Me a Cat.* New York: Boosey & Hawkes #18545.
Arranged for SSA and piano, this song of medium difficulty has opportunities for solo voices.

Gilbert, Norman, arr. *Dance to your Daddy.* Toronto: Gordon V. Thompson G310.
This SSA setting of a traditional tune is of moderate difficulty.

Gilbert, Norman. *When Christ Was Born.* Toronto: Gordon V. Thompson G305.
This song is of medium difficulty (SSA).

Kuzmich, Natalie. *When Icicles Hang by the Wall.* Waterloo: Waterloo Music.
This challenging arrangement is for SSA, unaccompanied.

Lambert, Dennis and Potter, Brian. *One Tin Soldier.* Los Angeles: Trousdale Music.
This is a moderately easy arrangement with accompaniment for piano, drums, guitar, and string bass.

Livingston, Jerry and Webster, Paul F. *The Twelfth of Never.* Boston: Frank Music Affiliates.
The arrangement is moderately challenging. Accompaniment is interesting.

Sherman, Richard and Sherman, Robert. *It's A Small World.* Glendale, California: Wonderland Music.
The arrangement of this march-like tune is quite easy.

Simon, Paul and Garfunkel. *Bridge Over Troubled Water.* New York: Charing Cross Music.
This is one of the most beautiful of the contemporary pop tunes. Syncopation adds colour and interest.

Vené, Ruggero, arr. *Si Le Roi M'Avait Donné.* New York: Associated Music Publishers.
This is an appealing French song arranged quite simply with piano accompaniment.

Willan, Healy, arr. *Saint Marguerite.* Oakville: Frederick Harris.
The arrangement of this French-Canadian folk song is for soprano and alto with soprano solo or mini-chorus and piano.

Songs for Boys with Changed or Changing Voices

Batholomew, Marshall, arr. *Ah, Meadow, Meadow, Fair and Wide.* New York: G. Schirmer #9911.
Only moderate difficulty will be encountered in this unaccompanied arrangement for TTBB.

Kirk, Theron, arr. *Dry Bones.* Westbury, New York: Pro Art #2346.
This one, arranged for TTBB and piano, is challenging but a lot of fun.

Kirk, Theron, arr. *Fum, Fum, Fum.* Westbury, New York: Pro Art #2332.
This only moderately difficult arrangement of the well-known Spanish Carol is for TTBB and unaccompanied.

Kunz, Alfred, arr. *We'll Rant and We'll Roar.* Waterloo: Waterloo Music.
A fairly easy arrangement of the Newfoundland folk song is for TTBB and unaccompanied.

Thompson, Randall. *Stopping By Woods on a Snowy Evening.* Boston: E. C. Schirmer #2182.
This is a simple and beautiful arrangement for TBB and piano.

Wilson, Robert and Ehret, Walter. *Go Tell It On the Mountain.* New York: Boosey & Hawkes #5591.
This arrangement is for TTBB and piano.

Songs for Soprano, Alto and Bass

Bacharach, Burt and David, Hal. *Close to You.* New York: Blue Seas Music.
Arranged with piano accompaniment and guitar.

Harcourt, Arthur, arr. *She's Like the Swallow.* London: Oxford University Press SAB8.
Musically quite easy but vocally of medium difficulty, this Canadian song is unaccompanied.

Horrocks, Herbert, arr. *Donkey Riding.* London: Oxford University Press SAB5.
There is a piano accompaniment for this easy arrangement.

Johnston, Richard, arr. *As Jimmy A Hunting.* Waterloo: Waterloo Music.
There is a piano accompaniment for this fairly easy song.

MacDermot, Galt. *Aquarius/Let The Sunshine In.* New York: United Artists Music.
Written with accompaniment of piano and two guitars, there are some intricate parts to negotiate before getting into the main theme. Otherwise, it is quite straightforward.

MacNutt, Walter, arr. *The Streets of Laredo.* Waterloo: Waterloo Music.
This arrangement, of medium difficulty, has a piano accompaniment.

Mitchell, Joni. *Both Sides Now.* Delaware Water Gap. Pennsylvania: Shawnee Press.
This is a straightforward three-part arrangement with a small part for solo soprano.

Ottesen, Milton. *The Miracle of Hanukkah.* Westbury, New York: Pro-Art.
Three fairly easy original songs have been arranged with piano accompaniment and an optional narration tying all three together.

Ouchterlony, David, arr. *Night Herding Song.* Toronto: Gordon V. Thompson G312.
Both piano and guitar accompaniment go with this easy piece.

Rodby, Walter, arr. *Mango Walk.* New York: Boosey & Hawkes 5646.
A piano accompaniment comes with this calypso arrangement of medium difficulty.

Simon, Paul and Garfunkel. *Bridge Over Troubled Water.* New York: Charing Cross Music.
This beautiful tune has been given an interesting arrangement.

Songs for Soprano, Alto, Tenor, and Bass

Bach, J. S. *Wake O Wake.* London: Oxford University Press OCS1643.
This is an arrangement for piano or organ. It is of medium difficulty.

DeCormier, Robert, arr. *Alouette.* New York: Lawson Gould 51233.
This arrangement of the old favourite is for SATB and piano and is of medium difficulty.

Eaton, R. S. arr. *Three French Canadian Folk Songs.* Toronto: Broadcast Music Incorporated.
The well-known songs in this publication are *En Passant Par la Lorraine, A La Claire Fontaine, Vive La Canadienne.* In spite of some extremely low notes in the bass parts, the arrangements are not difficult.

Fleming, Robert, arr. *A Kangaroo Sat on an Oak.* Oakville: Leslie Music.
This easy arrangement is unaccompanied.

Iseler, Elmer, arr. *Away In A Manger.* Toronto: Gordon V. Thompson E11004.
The arrangement for SATB and soprano solo is unaccompanied and easy.

Jones, Kelsey. *Nonsense Songs.* Toronto: Leeds Music.
Students will find this unaccompanied arrangement for SATB satisfying and challenging.

Johnston, Tom. *The Deil's Awa' Wi' The Exciseman.* London: Boosey & Hawkes #19788.
This Scottish folk song is arranged for SATB and piano.

Lennon, John and McCartney, Paul. *Let It Be.* New York: Maclen Music.
Basses have some divisi and low notes. Accompaniment is for piano with rhythm and bass guitars.

MacDermot, Galt. *Aquarius/Let the Sunshine In.* New York: United Artists Music.
The arrangement of this popular song is moderately difficult. It has piano and guitar accompaniment.

McKay, George Frederick. *Song of the Breton Fishermen.* New York: Lawson Gould #999.
This arrangement varies from fairly easy to quite challenging and is unaccompanied for SATB.

Murray, Alan. *Madame Jeanette.* London: Patterson 1542.
Students will meet moderate difficulty in this unaccompanied arrangement for SATB.

Ouchterlony, David, arr. *Peter on de Sea, Sea, Sea.* Toronto: Gordon V. Thompson G412.
This arrangement for SATB and piano is of medium difficulty.

Perrin, Harvey, arr. *Sanctus and Gaudeamus Igitur.* Waterloo: Waterloo Music.
This easy arrangement is for SATB and is unaccompanied.

Praetorius, Michael. *Sing The Birth.* New York: J. Curwen 80856.
For SATB, this easy arrangement is unaccompanied.

Russell, Welford. *Who Is At My Window, Who?* Scarborough, Ontario: Berandol Music C230.
This unaccompanied arrangement appears to be simple but contains some difficulties. It is for SATB.

Schimmerling, H. A., arr. *On the Bridge.* New York: Broadcast Music Incorporated.
This strongly rhythmic Czechoslovakian tune is arranged simply for a capella singing.

Seiber, Matyas. *Three Hungarian Folk Songs.* London: J. Kerwin & Sons #61461.
These folk songs, of medium difficulty, are for SATB and are unaccompanied.

Shaw, Martin. *Fanfare.* London: J. Curwen 80596.
For SATB and piano or organ, this arrangement presents medium difficulty.

Simon, Paul and Garfunkel. *Bridge Over Troubled Water.* New York: Charing Cross Music.
This song has a beautiful melody whose only difficulty lies in its varied rhythms.

Somers, Harry. *Two Songs for the Coming of Spring.* Scarborough, Ontario: Berandol Music C240.
This fairly easy arrangement is unaccompanied and is suitable for SATB.

Somers, Harry. *The Wonder Song.* Scarborough, Ontario: Berandol Music #916S2AS.
This unaccompanied arrangement is fairly easy but it has some rather interesting rhythm changes. It is for SATB.

Webber, Andrew and Rice, Tim. *Superstar.* New York: Leeds Music.
The arrangement of this well-known song is fairly easy but the soprano and tenor ranges are somewhat extended.

On entering the Intermediate Division, many students will have their first opportunity to explore and create music on wind and string instruments; others may have had one or more years of instrumental experience. The musical background and aptitude of any group will be varied but their eagnerness to play an instrument is almost certain to be unanimous.

This initial enthusiasm will continue and develop into a real love for music if, at every stage of learning, the feeling and the form of music take precedence over instrumental techniques. Reading the score and manipulating a violin or a flute are only means of realizing musical goals. From the beginning, therefore, attention should be focused on helping students become aware of and respond to the expressive patterns of tone, rhythm, musical phrase, and design.

With this end in view, many successful teachers devote the first weeks of instrumental study to playing simple phrases and melodies by ear before making use of the musical score. Even after instrumental studies are under way, it may help students to feel the music if they sing a melody or a part before playing it or if they move freely with the music when they are playing. This might apply even when the year advances and students have opportunities to play solo or in groups.

The following suggestions might be considered:

- Schedule instrumental classes daily throughout the year.
- Present theoretical aspects of music not as a separate subject but as an incidental part of the music being studied or performed. Students might gain a sense of

chord structure and progressions by harmonizing well-known melodies first by voice and then with instruments.

- Accompany vocal groups within the school from time to time with instrumental ensembles. Terms, symbols, techniques normally associated with vocal music (tonic solfa and hand signs, for example) might be adapted to instrumental classes.
- Broaden the student's awareness of the many styles of music by making available a wide and varied repertoire. Concert programs might be built around themes such as: *The History of Music in Sound,* and *The Cultural Heritage of Canada through Music.*
- Foster experiences in creativity. Students can suggest themes and produce sounds that would help create the mood or picture suggested; examples might be the sounds of outer space, of the city, of the sea. Students could also experiment with a simple melody to discover the effect of changing the rhythm, the mode, or the tempo.

Non-orchestral Instruments

The various categories of non-orchestral instruments are treated separately below: percussion instruments, ukuleles, guitars, autoharps, and others. The main advantage of all of them is the uncluttered avenue they provide to the real meaning of music. Students are not daunted by burdensome techniques nor by intricate skills: they can direct their entire energies to the very heart of the music. In fact, these instruments can enrich any type of program if they are used with over-all aims in mind rather than as ends in themselves.

Some young people have already developed a deep interest in music by the time they have reached the Intermediate Division. For these students who may be concentrating their efforts and attention on one instrument or one aspect of music, non-orchestral instruments can provide variety and breadth of musical experience.

For the student with limited manual dexterity or vocal range, the joy of achievement is also possible through exploring and discovering music on one or more of these instruments. This experience, valuable in itself, may lead to more specialized and advanced musical studies or to a lifetime of casual musical activities for students who might not otherwise experience such an opportunity.

Despite their simplicity of operation, these instruments can be used to create musical sounds that enhance the quality of voices or of other instruments. Students will discover for themselves which types of music are best accompanied by guitar, autoharp, or drums, and which are best unaccompanied. In developing accompaniments and in composing instrumental pieces, students will discover first-hand the meaning and the value of musical elements such as dynamic balance and contrast, blend, pitch, and timbre.

Percussion Instruments

Both number and variety of percussion instruments now available have increased considerably in recent years and teachers contemplating their use in the classroom for the first time may be confronted with many unfamiliar newcomers. The best guide in such a situation is probably *not quantity but quality.* Thanks to the advances of the German composer and educator, Carl Orff, percussion instruments of fine quality are available for classroom use and excellent effects can be achieved with a modest collection. Others may be added, if desired, in subsequent years.

A basic group that would allow a good scope of activity in the music class might include a ten-inch tambour, a pair of seven-inch claves, a six-inch triangle and beater, a two-tone wood block, and a pair of finger cymbals.

As student interest grows, the teacher might add more of the basic group plus some of the following: a ten-inch tambourine, a pair of maracas, a sleigh bell spray, a jingles rattle, a pair of cymbals, an alto metallophone, an alto xylophone, an alto Glockenspiel, a bass metallophone, and a bass xylophone.

The following activities might start a program and provide ideas for further activities:

- The class could be divided into small groups, possibly five or six students in each. Each group of students might take one instrument and discover for themselves the different sounds that they

can produce. Every student would then demonstrate a different sound for the entire class. A project of this kind provides a basis for discussion of tonal quality, pitch, intensity, and duration.

- When students begin combining different instruments, it is wise to use instruments that provide considerable contrast. It is also wise initially to focus on one element of music at a time so that each experience will add to the students' understanding of music.
- From time to time instruments should be rotated so that all students will have the opportunity of becoming directly involved in the many aspects of music.
- Small groups using two or more instruments might each compose a short piece of music, perhaps only one or two minutes long. The students would choose their own conductors and perform for the class. The performance would be recorded on tape and the students might devise a notational system to record their composition on paper.
- Each group of students in the class could re-create the work of another group as it has notated it. This might lead to discussion, evaluation, and refinement of their own notation. As a basis for comparison, they could play accompaniments found in some of the school music books. This activity would also help students develop a critical sense.
- The students might develop a repertoire of five or six songs, then decide which ones would lend themselves to accompaniment. Through creating an accompaniment, the students would discover the uses of contrast, pitch, intensity, and timbre. Again, the students might either devise their own system of notating the accompaniment or use traditional notation.
- A similar activity would be aimed at creating a rhythmic ostinato for a folk song, using sound sources other than instruments. A melodic ostinato could be added.

The Recorder

The recorder is one of the few wind instruments on which students can produce musical sounds almost immediately. It is, therefore, an ideal first instrument and one which many will continue to study and play for years to come.

Another advantage of the recorder is its price. Some plastic soprano recorders are perfectly satisfactory if checked for intonation, and they have several advantages over traditional wooden ones: they are easier to keep sterilized, they do not need a breaking-in period, and they do not crack if they are left damp.

In either plastic or wood, there are six basic types of recorders: the smallest is the sopranino and the others are the soprano (or descant), the alto (or treble), the tenor, the bass, and the contra-bass. Most of these instruments have a range of two octaves and one tone.

Some teachers may encourage the development of recorder ensembles; in this case, they would find the soprano, alto, and tenor instruments the most useful, although they may add the bass recorder for the rare students who have hands large enough to play it.

A more modest program, however, provides considerable scope. A few students playing the soprano recorder, for example, can harmonize with a singing group even before they can play an entire scale. If a large number of students are learning to play the soprano recorder, however, the intensity of sound may make it preferable to divide the class into groups of ten or twelve students.

To start classes with the recorder, it is advisable to let students hear recordings of world-famous artists. Hearing the work of professional musicians gives students an idea of the standards they may achieve and it also dispels the misconception that the recorder is a toy. Students who start off with this erroneous idea are usually surprised to find that there is a huge repertoire written specifically for the recorder and that many musicians have devoted years to its study.

Before introducing students to the recorder, teachers will have to make a choice between two types of fingering, the English or Baroque and the German or modern. While each method has certain advantages, most authorities favour the Baroque.

Although the recorder is an ideal medium for students to learn to read music, it should also be regarded as a vehicle for increasing the students' repertoire and for

providing valid musical experiences. Both aims are furthered by the students' pleasure in an instrument on which they can achieve creditable results while still in the process of learning.

Musical experiences can begin while the students are able to produce only three or four notes. The recorder can become a part of the over-all musical program through simple accompaniments, ostinati and others, that can be devised for songs the class is singing.

As the students' skill improves, the teacher can begin to enlarge the repertoire. For example, students can be introduced to the easier examples of repertoire written specially for the recorder, a particularly good way to learn about the Baroque period in music. Then they can be encouraged to perform solos or parts in small ensembles.

Guitar, Ukulele, Autoharp

For many students, the guitar is an avenue to understanding, appreciation, and self expression through music. It provides the advantages of the other non-orchestral instruments and it also provides insight into music of the day; it encourages students to sing and gives the basis for a skill that students themselves regard as a social asset.

Because of the cost factor, it is unlikely that many teachers would provide a guitar for every student in a class. A few students, then, would study the instrument at one time, while others in the class work on other instruments such as the ukulele or autoharp or on other projects.

Under this arrangement, each group would develop enough skill and sense of harmony to accompany songs that are suitable for guitars. Students would also learn more about the instrument, its history, its construction, and its role in modern music. They would also enjoy listening to the performance of such artists as Segovia, Julian Bream, Ray de la Torre, and Sabicas; recorded performances of this kind are of special interest to guitar enthusiasts but they give any student insight into the meaning and aesthetics of great music.

In some schools, students will begin with a baritone or tenor ukulele before being introduced to the guitar. Since the finger patterns of the ukulele are identical to those of the upper four strings of the guitar, it is relatively simple to move from one instrument to the other. It is even possible to play ukuleles and guitars together provided they are tuned a fourth apart. The autoharp may also be used in concert with guitars and ukuleles or by itself in accompanying class singing.

As students gain experience and facility with one or more of these instruments, their feeling for and understanding of harmony and its progression will increase. They will discover a wider variety of chords as they, themselves, recognize their need; with this increase in musical vocabulary, many students will create their own harmonic patterns and their own music to express their own personalities.

The fact that the teacher may have only limited skill on any of these instruments is of little consequence. In fact, it frequently happens that some students surpass their teacher technically within the first month or two. The teacher, however, will be able to guide the students in matters of harmony, form, and melodic line, and in application of these and other basic elements of music to creation of original music.

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Evaluation

The over-all goals of the music program are, as listed at the beginning of this guideline, almost entirely in the affective domain. The teacher, therefore, is faced with the task of evaluating what is, in fact, beyond the scope of marks and grades.

Although the problem is not one lending itself to complete solutions, the following suggestions may help the teacher achieve some workable system of evaluation. He should, however, face the fact that any existing system is, at best, a compromise with the ideal.

One aim of the process that lies within the teacher's grasp is self-evaluation, a skill that will contribute to a student's total learning experience. It is linked to the question of personal values and it applies to every field of endeavour. The music teacher should help the student set realistic goals, work towards their achievement, analyse reasons for failures and successes, and then go on to new objectives.

The student's goals act as evaluation for the teacher as well as for himself. If a student frequently fails to reach the goals he has set, the teacher may well ask himself whether the fault lies in motivation, in the standard of goals, or in the program itself. When a student succeeds, the teacher experiences the joy of success with him, since it is a joint accomplishment. The program may frequently be amended in the light of this constant process of evaluation.

Such processes, however, are only steps towards the aesthetic response to music which all teachers keep in mind. This is the problem area in any evaluation system; emotional reaction and feeling cannot be taught and probably cannot be measured with any accuracy. The teacher may guide the student's tastes by exposure to new musical experience and by identifying the characteristics of certain composers or kinds of music. He avoids, however, imposing his values upon the student because authoritarianism will stifle aesthetic appreciation; the student must be free to react in a personal way to music.

Nevertheless, the teacher needs some kind of yardstick in order to measure the effectiveness of the program. In extreme cases, the message may be clear. If all the students in one class enjoy *only* pop music after the program has been under way for four months, the teacher would realize that his program or approach needed revision.

In order to deal with more subtle nuances of the affective domain, however, the teacher may use one or more of several devices. For example, pairs of phrases with different endings are played for the student. In an accompanying questionnaire, he indicates his preference and the reason for each choice. Another way is for the student to keep a daily log of all his musical activities in and out of school over a period of one or two weeks.

Devices of this type used in conjunction with other evaluation procedures give teachers a fairly clear idea of the student's musical awareness and of his reaction to musical activities available to him. A discussion of assessment in the affective domain will be found in the book *The Evaluation of Music Teaching and Learning* by Richard Colwell.

While the two main aims of evaluation are the development of self-evaluation skills by the student and the acquisition of a yardstick for the teacher to assess the learning program, the school must provide similar opportunities of evaluation for parents and community.

In this matter, the teacher might consider methods such as the following to enrich the alphabetical or numerical ranking systems still used by many schools.

- Let the parent hear a tape recording of his child's performance of certain musical passages at intervals throughout the year.
- Hold *open house* when parents can observe a variety of musical activities offered in the music program and discuss the program with students and teachers.
- Offer recitals and concerts involving all music students. Such programs might feature the school's senior choral and instrumental groups along with the beginning classes, small ensembles, and premieres of students' own compositions.

In addition, some schools have evolved a system of reporting to parents on students' accomplishments: thus, a parent might learn that his son or daughter had "composed and notated a 32-bar melody and conducted the class in singing it" or "played four major and two minor scales. Qualified for membership in junior orchestra".

The merit of this kind of communication with parents lies in its emphasis on the students' individual accomplishments.

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This book is designed to set forth the principles of measurement and evaluation, and to relate these to the instructional processes in music. The purpose of the book is to show how evaluation, properly used, can improve any kind of teaching-learning situation. Evaluation is discussed not only in terms of tests but also in its broadest context, encompassing a host of devices as they pertain to music teaching.

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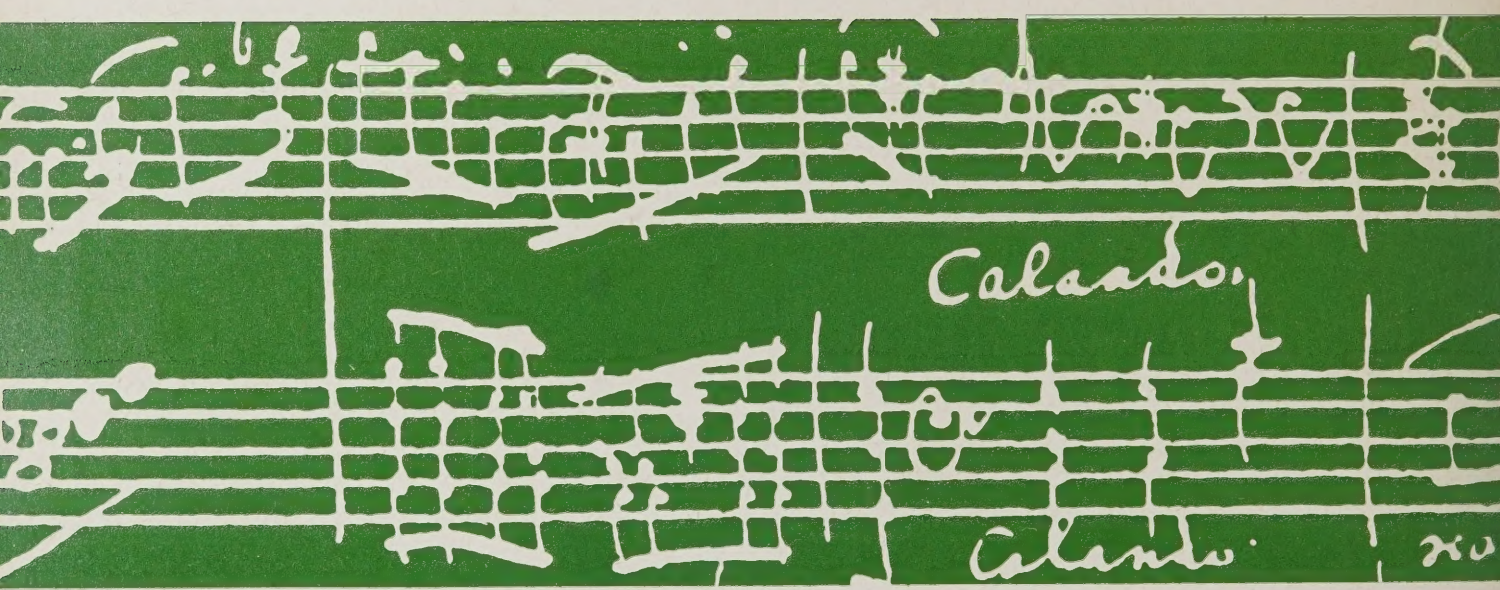
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